

Information

Christophe Terlinden
Intervention January 26 to March 18 2007

Institut d'art contemporain
11 rue Docteur Dolard
69100 Villeurbanne

Getting there Bus number 1
(Cité-Nouveau Musée stop)
Metro line A (République stop)
Close to the Lyon Part-Dieu TGV station
Bicycle loan rack (vélo'v) one minute
on foot

Opening hours Wednesday and Friday,
1 pm to 6 pm
Saturday and Sunday, 1 pm to 7 pm
Thursday, 1 pm to 8 pm
Free guided tours 3 pm Saturday and
Sunday or by appointment

Entrance fee Full rate 4 , reduced rate 2.50
For further information call 04 78 03 47 00
www.i-art-c.org

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Culture (DRAC Rhône-Alpes), the Rhône-Alpes
region, and the city of Villeurbanne



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What Christophe Terlinden does is to orchestrate combinations of elements by arranging them according to architectural, design, or graphic principles, presenting them in a single harmonic grid.

François Curlet

Christophe Terlinden was born in 1969 in Etterbeek, Belgium. He lives and works in Brussels.

Terlinden primarily intervenes in public space, mostly with great formal simplicity and an effectively parodic style.

In 1999 he displayed a piece called *0800024041* in Roger Vandaele's gallery in Antwerp. After the gallery was closed, anyone could access the exhibition by dialing the toll-free number. Dialing the number activated an answering machine with the voice of Ghali Benali singing in Arabic – a disconcerting “response” to anyone expecting information about a cultural event.

In 2000, Terlinden initiated the LUM project, word-games formed by the lights of office windows on the façades of eighteen buildings in Brussels.

Before that, he had created an intervention on the clock tower of the Quartier Léopold railroad station. By restarting the clock and marking it with a patch of color, Terlinden put his finger on a key feature of the neighborhood, one which is at once central and basic to all its architecture (and located at the center of the new European institutions now under construction) and yet forgotten or rejected by the new history of the area.

In 2002, Terlinden invented a new European flag (a plain circle), thus extending his reflections on the symbolism of signs.

When he was invited to participate in the “Mobiles” project in conjunction with the Parcours d'artistes 2002 in Saint-Gilles, he decided to remain in one spot without moving for twenty-four

hours, in an attitude suitable for unfettered thinking and unexpected meetings, which he then described in a little work called “Une révolution.”

In 2004, together with Nathalie Mertens Terlinden created the Musée du Réverbère, an installation of fifteen street lamps using different lighting techniques, ranging from the oldest to the most recent, in front of a public housing project. He speaks of a “time-line” which restores significance to locations that are normally neglected.

Terlinden's interventions in public spaces are characterized by their economy of materials and methods, whatever the scale of the project in question. Working through subtle reappropriations and subversions, his work deconstructs false harmonies, revealing the characteristics, or fault-lines, of a location and investigating thwarted utopian initiatives.

At the suggestion of François Curlet, the Institut d'art contemporain has invited Christophe Terlinden to create a work on and for the glass wall

which forms the interstitial space between the Institut and the street outside.

His response is *Panneaux solaires* (2007), which takes its inspiration from a defect in the construction of the Institut's entrance – the lack of thermal insulation for the glass, which has a surface area of 180 square meters (almost 1800 square feet). Terlinden has responded with an idea for a technical intervention, the covering of the glass wall with 180 solar panels. A graphic representation, consisting of a pile of 180 posters, eleven framed notices, and a blueprint of the actual design, allows the visitor to visualize the project, which is also relayed in the form of large posters which are numbered, stamped, and available for sale. The project thus far remains utopian. Terlinden has initiated its physical realization by installing a solar panel on the roof, which powers the Institut's clock. The clock here is seen as a downsized equivalent of the Institut d'art contemporain, whose operations could be optimized by using solar power.